

Review of the Past Week In New York Theatres

By JAMES S. METCALFE.

New York, Jan. 22.—Even the managers who have been loudest in blaming the moving pictures for a decline in legitimate theatrical income are glad to turn to them as a stop-gap when they find themselves without a regular attraction. Some of New York's best theaters have not been above resorting to this means of paying ground rent and house help. Just now both the Longacre and the Marjorie Elliott would be dark and without a penny coming into the box office if it were not for the formerly despised "movies." Strangely enough, even the houses that would most resent the suggestion of cutting their prices for a dramatic entertainment do not hesitate to come down to the moving-picture scale of prices when they harbor attractions of that sort. When the movies move out they go back to drama and the drama prices of seats without any apology and without sacrifice or prestige or loss of their regular patronage if they have been changed upon a play the public likes.

Revising "Rosemary."

It is not remarkable that two leading theaters should go over to the movies when the only novelty for more than a week, if novelty it can be called, is a revival of eighteen-year-old "Rosemary," with John Drew in his original part, that of the kindly bachelor, Sir Jasper Thorn-dyke. In place of Maude Adams we have Alexandra Carlisle as Dorothy Cruck-shank, Mrs. Whitten as Mrs. Cruckshank and Hubert Druce as Prof. Jogram. These make up a very competent cast and give a delightful performance with teamwork that recalls some of the accomplishments of the famous stock companies that used to make playgoing a pleasure rarely enjoyed today. "Rosemary" is not a good play according to dramatic canons. It violates every one of the unities. The last act, instead of being a climax, is practically a monologue. Although the name of Murray Carson is associated with that of Louis N. Parker as author, any one who knows the work of the latter is sure that to him belongs the atmosphere of the piece which gives it its peculiar charm. The piece does not suggest rosemary so much as the faint scent of lilac and lavender, the innocent sentiment of the Victorian era with which Mr. Parker loves to perfume his dramatic works. The play seems old-fashioned today, but it was old-fashioned when it was first produced. To turn from the hectic dramas of the present to this mirror of the courtesy and simplicity that marked the middle decades of the last century

is refreshing, even if it is not deeply thrilling. The chivalry of Sir Jasper, the loyalty of Jogram, the bluff honesty of Cruckshank, and the girlish innocence of Dorothy may be simple qualities contrasted with the complex worldliness of the characters in contemporary plays, but it is a pleasure to be transported for two or three hours into such an atmosphere as a relief from the muck-raking of our own happy era.

John Drew to Advantage.

Not the least of the pleasures of "Rosemary" is to see Mr. John Drew once more in a part where he is not simply the John Drew of faultless modern attire and cynically humorous drawing-room manners. As Sir Jasper at forty we have him in the guise of a country gentleman of the early Victorian days, kindly and authoritative, not too old for genuine sentiment, but a bit too advanced to be a hero of romance. In conclusion, as Sir Jasper of ninety, we have him gentle but well preserved heart, his gentility and not lost to sentiment. The practically double part gives Mr. Drew such excellent opportunities and he avails himself of them as well that it brings a feeling of regret for the artistic accomplishments that might have been his and the pleasure he might have brought to his large following if his career for the past fifteen or twenty years had been developed on broader lines.

The career of Mr. Drew, which fortunately is by no means near its end, is far enough advanced to suggest a bit of looking backward. When he left the company of Augustin Daly, where he shared the leading honors with Ada Rehan, Mrs. Gilbert, and James Lewis, he was already a strong popular favorite with a big artistic future before him. Although he was best known as a leading juvenile in polite comedy, his experience before and after he joined the Daly's had been in varied lines. His Petruchio in the famous Daly production of "The Taming of the Shrew" showed that then even the Shakespearean comedy roles were within his abilities.

When Mr. Drew committed his future to the hands of Charles Frohman his path was strewn with roses. That showed manager knew the American public and that, properly handled, Mr. Drew's personality was a very valuable asset. The handling did not mean any further development of Mr. Drew's abilities or the taking of any chances in artistic experiments. The American public liked Mr. Drew, it liked him in

correct attire and in polite surroundings, and there was no need to do anything more than to emphasize and exploit the new star's personality and see that it was provided with the acceptable medium. It was easy for Mr. Drew to follow the path of least resistance, and Mr. Frohman's foresightedness with regard to the American public has met with substantial reward for himself and for his star. There is no reason for any one to object. The public has had Mr. Drew all these years in the kind of parts and the kind of plays in which they wished to see him. Mr. Frohman has seen his business acumen recognized and his bank account strengthened, while Mr. Drew has enjoyed and is enjoying a most delightful professional career. The only ones at all dissatisfied are those who, for their own selfish enjoyment, of things artistic, would have liked to see Mr. Drew's powers carried to the higher achievement indicated as possible by his earlier career. But these are not in the least entitled to consideration, as they are negligible fractions in a public which cares only for the enjoyment of the moment and that of the easiest kind.

Chatter.

In a week practically devoid of new attractions, the delayed arrival from London of Granville Barker's scenery was rather a misfortune, as it throws the first American exhibition of his managerial abilities into competition with other openings.

It may have been clever press work to give currency to the rumor that in connection with the first showing in America of "Androcles and the Lion," its author, Mr. George Bernard Shaw, would also be on exhibition in one of the theatres. It gave that gentleman an opportunity to cable in response to an inquiry, "The statement that I am coming to America is, as usual, not true." Sounds rather as though it might have been suggested by Mark Twain's similar and familiar reply to the inquiry about his being dead—that the statement was largely exaggerated.

New York has given Philadelphia stern rebuke. Philadelphia would have none of the unclean play based on Sudermann's "Song of Songs." New Yorkers, or folks who come to New York, are making it a financial success.

And London has just ministered a rebuke to New York. Mr. Louis N. Parker's "The Highway of Life," an interesting play made from "David Copperfield" and absolutely true to the atmosphere of Dickens, was a rank failure here. Produced afterwards, in London, it scored an immediate triumph. Robert Loraine is on the convalescent list, in spite of the fact that

when he was hovering in an aeroplane 5,000 feet above the German lines near Ypres, a shrapnel ball from an aircraft battery went into his back near the liver and left him through his chest near the neck.

The latest rumor about James K. Hackett and his million is that he is to make an elaborate production of "Macbeth," appearing in the title role and with Mrs. Pliske as Lady Macbeth. It is possible to visualize Hackett as the Scot, but a staccato Lady Macbeth is a bit beyond the power of imagination.

Perhaps encouraged by the success of "The Show Shop" which very frankly exposes some of the secrets of play production, we are to have next week a much earlier comedy with the same theme. This is Richard Brinsley Sheridan's "The Critic," produced at the Princess under the direction of Mr. Iden Payne, at one time director of Miss Horniman's Theater in Manchester, England.

CONCERTS AND LECTURES

Peck Traveltalk.

This evening in the Belasco Theater Arthur K. Peck delivers the third of his foreign tours to European countries in the war zone, his subject is "Historic and Rural England and Old London."

A beautiful series of illustrations in color will show the finest rural scenery in the realm. In addition to the literary and historic shrines, Chester, Warwick, Kenilworth and Shakespeare's country, the lecturer includes in his itinerary the Isle of Wight, Winchester, Salisbury with their famous cathedrals, Shrewsbury with its quaint old houses, Bath, the rendezvous of fashion and the site of a famous Roman bath.

Next Sunday night the lecturer will take his audience to Italy via Mediterranean route, Azores, Madeira, Gibraltar, Algeria and Naples.

Newman Lecture.

"Berlin—the War Center" is to be the subject of E. M. Newman's second traveltalk at the Columbia Theater this evening, and tomorrow afternoon.

In addition to the new wonders and recent improvements in the Kaiser's exemplary capital, new color views and motion pictures will enable the easy-chair-travelers to follow the German army from the time of the march of conquest through Belgium right down to the present minute. Films showing the most recent developments are being added from time to time as received from Mr. Newman's assistant who remained in Europe. Aspects of Berlin and its environs before the war and now, will be interestingly

contrasted. The new stadium, the magnificent new public thoroughfares, public buildings and the many other details will be set forth in narrative and pictures.

Pankhurst Lecture.

At the Belasco Theater this afternoon Christl Pankhurst, L. L. B., will deliver her address on "International Militancy," which, by the way, relates to militarism rather than suffrage. Her subject is really the European war, a conflict which she sees as one in which the allies are compelled to use forcible methods in order to resist and overthrow domination based on the principle that might is right. Miss Pankhurst will deal only with the causes of the war, but with the situation up to the date of her address.

Long before the war broke out Miss Pankhurst was a specialist in international law, she took the prize in that subject when she graduated as bachelor of laws, and has maintained her interest ever since. Knowledge of her keen political insight and statesmanlike qualities has spread beyond Great Britain to the United States.

Flossie Quartet.

At the Masonic Auditorium next Saturday afternoon at 4:30 o'clock the Flossie Quartet will give its second and final concert of the season here. As the bookings for the organization for next winter do not include Washington this may be the last time for several years that local music lovers will have an opportunity to hear this unique organization.

The program arranged for Saturday's concert is varied and interesting. It includes the following numbers: Haydn's quartet in G major, op. 17, No. 5, "Moderato, Menuetto, Adagio, Presto."

Rogers' "Variations" from the quartet in D minor, op. 74.

Beethoven's quartet in B flat major, op. 51, No. 6, "Allegro con brio, Adagio ma non troppo, Scherzo, in Malinconia, Allegretto quasi Allegro."

New York Symphony.

Joseph Hofmann will be soloist with Walter Damrosch and the New York Symphony Orchestra on the occasion of its next concert at the Columbia Theater, Wednesday afternoon, February 24.

Mackaye Readings.

Percy Mackaye, who is announced to give readings from his works at the Belasco Theater on Thursday afternoon, February 4, is perhaps the most widely known American poet. His popularity and standing are doubt-

less due to the fact that his work is deeply imbued with a thorough knowledge of our national life and expresses the vitality of modern spiritual forces. He has done nothing better, perhaps, than his latest volume, "The Present Hour," which is a vital expression of America in times of war and peace.

Baumgardt to Return.

"Pompell," "Sweden," "Rome," "St. Petersburg," "The Romance of Man," "The Rhine," "The Life and Aims of Richard Wagner," and "An Evening with the Stars"—are the lectures with which B. R. Baumgardt, for the second year, comes to Washington for his series of lectures and evenings at the Belasco theater, on four successive Sundays from February 14 to March 7, inclusive.

Philharmonic Society.

With Ossip Gabrilowitch, the famous pianist, as the soloist, and Josef Strakosky, conductor, the Philharmonic Society of New York will give the second of its series of three Washington concerts at the New National Theater on Tuesday afternoon, February 9, at 4:30 o'clock.

A delightful program has been arranged including Dvorak's Symphony in E Minor, Op. 95, "The New World."

Kreisler Recital.

Fritz Kreisler will give his only recital in Washington this season at the National Theater next Tuesday afternoon at 4:30. Kreisler is today one of the most fascinating figures in the world of music. With a technique complete at all points, enabling him to make light of all difficulties, with a tone of singular purity, sweetness, and beauty, the mature Kreisler, still able to bewilder his hearers with purely violinistic music, has become a master interpreter of the great compositions for the violin, classic and modern. He will be assisted by Elizabeth van Endert, soprano, of the Royal Opera, Berlin, and Carl Lamson, accompanist. His program will include the following numbers: Soli for violin: sonata in a major, Adagio; Allegro maestoso, Larghetto-Allegretto; by Haendel, soli for violin, Roman, in A major, by Schumann; "Song Without Words," by Mendelssohn-Kreisler; Ron-

do, in G major, by Mozart, and solo for violin, "Indian Lament," by Dvorak; Kreisler: two Slavonic dances: (1), G minor, and (2), G major, by Kreisler; "Caprice Viennois," by Kreisler. The recital is under the local management of Mrs. Wilson-Greene.

Irvin Cobb.

At the New National Theater next Friday afternoon at 4:30 o'clock Irvin Cobb, journalist and war correspondent, will give an illustrated talk on his experiences in the war zone which he gained while acting as staff correspondent of the Saturday Evening Post. On this occasion Mr. Cobb will also begin a tour of the large cities of the country under the management of Selwyn & Co., who have signed a contract with him for an extended period. In connection with the so-called talk there will be an exhibition of moving pictures of war scenes which have never yet been shown. The said moving pictures have been taken at many places personally visited by Mr. Cobb a few weeks ago. The program is divided into three parts, the first being the correspondent's recital of his own experiences, the second the showing of the pictures also during the third Mr. Cobb will answer questions propounded by those in the audience providing, of course, that there will be nothing asked that might provoke ill-feeling or be controversial.

Chesterton Lecture.

Cecil Chesterton, the eminent English scholar who is now making his first American tour, will be heard at the New National Theater at 8:30 o'clock this evening. Mr. Chesterton has chosen for the subject of his Washington lecture, "New Forces in English Literature," a critical review of the work and philosophy of the leading English writers of the day, including Kipling, Wells, Shaw, Belloc and the famous brother of the lecturer, Gilbert K. Chesterton. Mr. Chesterton comes with the reputation of being an orator, a scholar, and an unusually forceful and pleasing speaker.

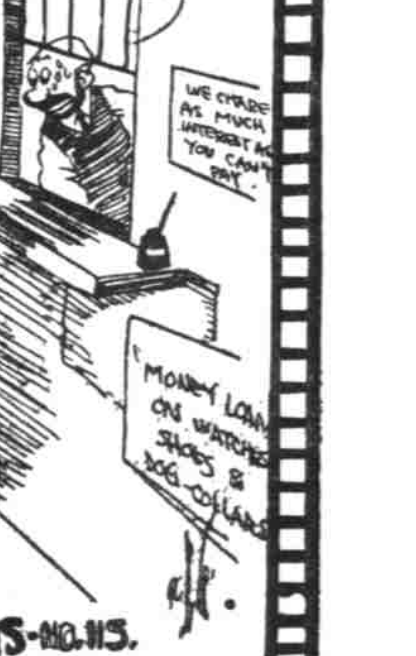
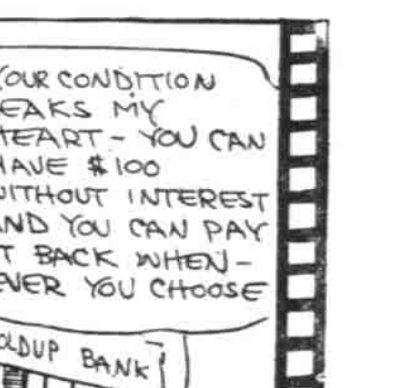
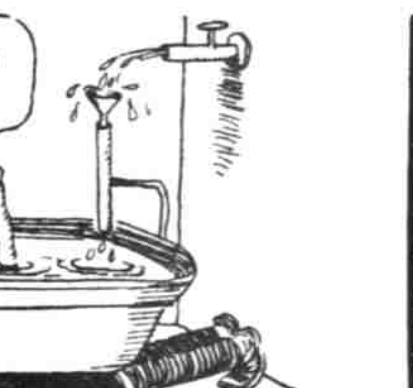
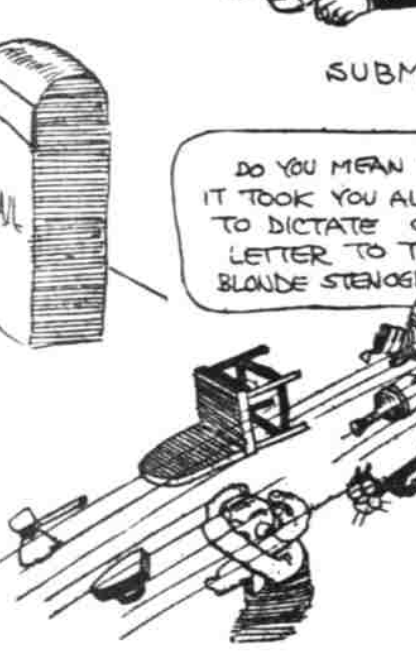
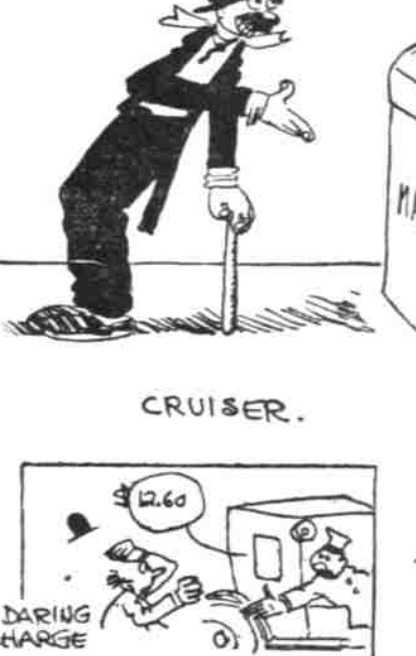
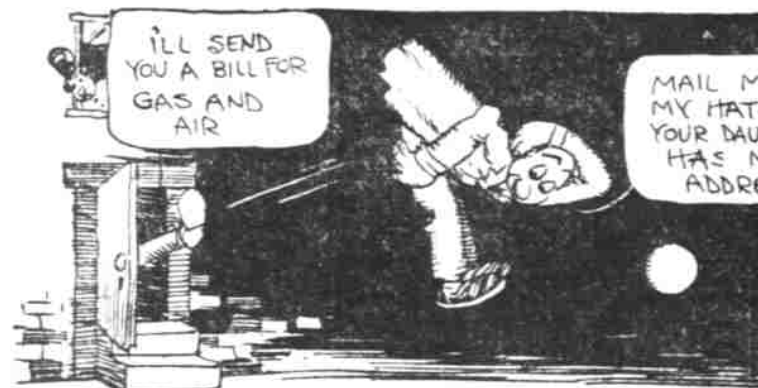
Curtain Raises at 8 P. M.

Owing to the masterliness of the production of "The Little Cafe" the performance at the Columbia Theater will begin this week promptly at 8 p. m. and the matinees on Thursday and Saturday at 2 p. m.

Among those who have joined the Maude Adams company for the revival of "Quality Street" are Angela Ogden, to play Susan Throssel; Hyrd Rodgers, Laura Converse, and Donald McCalland. Miss Adams' company is the largest one with which she has ever been surrounded on one of her tours.

WE GOT THIS WAY FROM READING WAR NEWS.—By Goldberg.

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IT'S ALL WRONG, AURORA, IT'S ALL WRONG.—By Goldberg.

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